

# MCA Advisory



*The Journal of the Medal Collectors of America*

Volume 15 • Number 6

November – December 2012

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\$55 w/Hard Copy Edition

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### Calendar:

MCA Winter meeting  
New York International Coin Show  
January 10-13, 2013  
Waldorf Astoria Hotel  
New York, NY  
Meeting: Saturday, January 12  
12:00 Noon, Sutton Suite

Check out our MCA Website:



[WWW.MEDALCOLLECTORS.ORG](http://WWW.MEDALCOLLECTORS.ORG)

## President's Message

Greetings and welcome to the November-December issue of The Advisory. For those of you who were able to attend the MCA meeting held at the ANA World's Fair of Money in Philadelphia this past August, we were treated to a trio of presentations by Board members Ben Weiss, Bob Fritsch and Donald Scarinci. Covering several hundred years of medallic history from historical medals of the 17th and 18th centuries to the medals of Oscar Roty and twentieth century art medals, there was something of interest for everyone. Twenty three members were in attendance to hear these splendid talks and participate in the lively discussions that followed.

A highlight of the meeting was the presentation of the Carl Carlson Award for excellence in the field of medallic research to D. Wayne Johnson. Dick Johnson's innumerable contributions as a researcher, cataloguer and writer are well known, and he continues to inform us through venues such as the E-Sylum. Dick was awarded a struck example of the MCA club medal designed by Alex Shagin, suitably engraved.

Speaking of club medals, I am happy to report that our initial venture into the production of a club medal has been a resounding success, with all 30 silver and 65 bronze medals selling out before the end of the ANA. We are considering a second medal in view of the success of our first offering; more information will be provided in future issues. The medals were available at our club table, another first for the MCA. It was great to be able to meet and chat with MCA members and people attending the convention who were interested in learning more about medals, medal collecting and the MCA. We also welcomed several new members who signed up at the convention. We are planning to continue having a club table at future summer ANA conventions. Also, in continuing with our efforts to bring MCA to local collectors around the country, we have scheduled an MCA meeting at the ANA's National Money Show in Dallas on Friday, October 19th. I thank the MCA members who have made the effort to organize these regional meetings, and will look forward to reporting back to you on the results.

Our next large meeting will be scheduled on Saturday, January 12th at 12 Noon in conjunction with the New York International Numismatic Convention held at the Waldorf-Astoria Hotel. I am pleased to announce that our guest speaker will be former ANS Curator of Medals and current Curator of Coins and Medals at Princeton University Alan Stahl. Dr. Stahl's presentation, Medals and

Decorations, will address the question of whether military orders and decorations should be considered as part of the field of medals. This presentation is based on an exhibition of medals and decorations that Dr. Stahl is currently arranging at Princeton. Of course, the show also provides an opportunity to view a wide array of material offered by medal dealers from around the world, not to mention a number of auctions to tempt you.

I also want to make mention of the extraordinary efforts of our Advisory staff in producing this superb publication. We are fortunate to have a wealth of material to include in this issue, but I encourage you to write and contribute. In depth research articles are nice, but brief articles, letters, comments and other numismatic tidbits are welcome and help make The Advisory a magazine that allows all our members to actively participate and exchange ideas.

Let me take this opportunity to wish everyone a happy and healthy holiday season. Enjoy the hobby and share your knowledge and enthusiasm. 🍀

# 2013 is Coming!

## MCA Dues Reminder

**Come 12/31/2012, all members will owe dues for 2013 EXCEPT:**

Adams, Thomas H.  
Alexander, David H  
Ellis Jr., Dr. Walter  
Foster, Joseph C.  
Fritsch, Robert F.  
Fuld, Dr. George J.  
Gerrie, Paul  
Kraljevich, John

Liechty, Skyler  
Martin, Sydney F.  
McKivor, William J.  
Rezak, Ira  
Rush, Stephen R.  
Shaw, Mike  
Terranova, Anthony

**Annual dues are \$55 for hard copy (the Sep-Oct issue was 28 megabits) and \$25 for electronic (the Sep-Oct issue, with the same content, was three megabits). Checks should be made payable to Medal Collectors of America and sent to Barry Tayman, 3115 Nestling Pine Court, Ellicott City, MD, 21042.**

**DO IT NOW. Why? The average cost of a copy of The Advisory is \$4; therefore we do not make extra copies so that, if you pay late, we will send you any back issues you missed in electronic format – good, to be sure, but not better/best.**

## ❧ From the Editor ❧

The last issue was wholly taken up with Ben Weiss' outstanding article on the War of 1812 medals. The subject is one that has been well-researched, but not from the entirely new point of view that Ben provides. From the perspective of the various indigenous tribes, this brief war marked the last time that Native Americans played a meaningful role on the national and international scene.

Within the next six months, we will publish another article that reveals the utter denouement which a "peace" medal brings to its recipients. The writing of history from fresh vantage points has just begun and it is truly exciting that medals play a central role in such research.

In recent issues, our content has weighed heavily toward historical medals. This was not a deliberate shift on our part but, rather, a result of the material submitted. This issue redresses the balance with a vengeance, art medals and topical medals moving to center stage. Dick Johnson's outstanding article in this issue, "Art Medal Timeline", demonstrates that there is much information useful to us all, regardless of the species we collect.

It is a particular pleasure to welcome back Marcy Leavitt Bourne. In the article that follows, "Shellie Byatt and Adrienne Cradock Meet Ronald Pennell", Marcy demonstrates her eloquent command of the language. Her words elevate subtle nuances in design into high definition graphics, even as she renders the sophisticated thought process of the artists transparent to the reader. What a treat !

After severe birthing pains, the 2012 MCA Medal has now become a triumph. All 32 silver specimens have been sold, as have another 65 examples in bronze. Indeed, we had to turn away a number of late inquiries. Efforts to produce a 2013 MCA Medal are nearing fruition. Cast your eyes on Alexander Shagin's preliminary design.

Ben Weiss has attracted a nearly complete set of the issues of The Advisory to our website. However, he couldn't achieve total completeness, because no one could tell him what that entailed. Now, come our very next issue, Pete Smith will block out the entire history of The Advisory – dates, numbering and editors (we have had no less than four). Stay tuned. The Advisory is blessed with an overflowing in-basket. We are impressed

with the breadth of members' interests and their eloquence in writing about their passions. Do not use this situation as an excuse to postpone your own submission about those medals that turn you on. If we have more material than can fit into the schedule, Tony and I will expand the schedule.

Do not overlook the dues notice above. Yes, the amount of money involved is small but, if you are not prompt in your response, the amount of effort required to gather in your money becomes large. Your check may not save lives but it will save dispositions. 🙏



**PRELIMINARY DESIGN**  
**2013 MCA Medal**

Errata: In the September-October 2012 War of 1812 issue, Page 20, Figure 31 (image of the Signing of the Treaty of Ghent, 1814) is missing in the body, and figure 31 (actual medal) should be labeled Figure 32.



# Shellie Byatt and Adrienne Craddock meet Ronald Pennell

by Marcy Leavitt Bourne

This is a short piece about three friends, all working in the medallion tradition of art, which begins with the glass engraver, sculptor and medal maker, Ronald Pennell. *'It is my long held belief,'* he says, *'that the ideal of a complete artist is one who is master of many mediums. In my experience, working in a different art form helps an artist to see their usual work with a fresh eye, which in turn makes for a strong critical review followed by a better understanding and improvement<sup>1</sup>.'*



***The Last Queen* by Robert Pennell. Black/Red over cased glass form wheel engraved and carved. 16cm X 25cm.**

Pennell practices what he preaches, for he has received accolades from around the world for his glass, and he has also made medals, recently creating another for the British Art Medal Society<sup>2</sup>. Both his glass and his medals are in any number of national and private collections. The other two artists who complete this trio are Shellie Byatt and Adrienne Craddock, who, before meeting Pennell several years ago, worked mainly in painting, collage and printmaking. In 2011 they were putting together an exhibition on a theme of 'Adam & Eve' and wanted to find another medium that would complement their work on paper. Rather to his surprise, Ronald Pennell found himself agreeing to give Craddock and Byatt weekly Master Classes in his studio, where they were introduced to methods of relief modeling, intaglio carving and casting, and began work on their first maquettes. It was, as Pennell says, *'a remarkable transition from a graphic to a sculptural medium'*.

If there is a theme that links these three artist-friends together it would be a love of narrative, which often embraces myth, proverb and surprising imagery, the sort that catches the viewer unawares, instantly asking questions rather than creating answers. To take one example first by Pennell, there is *Charming snake* from an exhibition of all three artists at Linton Court Gallery, UK, in 2012 (fig.1). Is the snake charming Eve, or, au contraire, does it not appear that Eve has the advantage here, with the serpent firmly held in one hand, immobilized with a knee lock, and seemingly resting its docile head on her shoulder? As Pennell himself admits, he takes a fairly ironic and humorous view of the human condition, and here is a strapping Eve, ready and able to extinguish the myth of responsibility for the ills of humankind<sup>3</sup>.



**Fig. 1, Ronald Pennell, *Charming snake*, cast bronze, 2012, edition of 7, 10x8x2.5 cm.**

It is this turning a tale on its head that informs the artwork of Shellie Byatt, where she creates jugglers, mermaids, fools and lovers in colourful paintings and collages. The period in which she attended Goldsmiths College in London was one in which conceptual art was in the ascendant, but the influence of frescoes and paintings by early

Renaissance artists, with their hidden meanings, strengthened her desire to follow the narrative and figurative path, which ultimately led her to making medals. As with Pennell, there is a predisposition towards an alternative view. Byatt's investigation of the Eden myth is *Startling serpent*, in which a modern-day Eve, complete with hair bow and ruffled-sleeve cardigan holds tightly to what could be an oversize apple (fig.2). We simply do not know, but this serpent looks as if he would be no match for her. Perhaps that is a feminist interpretation? While there is an element of caricature to the bow-haired Eve, Byatt has given her personality with strong features, direct gaze at the viewer, and these hands that spell out she is someone who is not going to let go. Pennell mentions, when speaking of his own work, that sometimes experiences and memories lie dormant, and here one could be conveyed back to early playground experiences where some sneaky child tried to get one's ball.



**Fig. 2, Shellie Byatt, *Startling serpent*, cast bronze, 2012, edition of 7, 7x7x1.5 cm.**

By contrast, there is trust and love expressed in the medal by Shellie Byatt called *Here is my heart*. (fig.3) Byatt does not commandeer the plane of the medal for any perspectival effect, but makes her figures an integral part of it. In her graphic work there is similarly very little emphasis on background and this suggests an affinity with the early Italian work that first inspired her. Her figures appear caught in their own space. Thus, on this medal, the two figures confront the viewer, wrapped – rapt – in each other, beneath a heart-shaped moon, perhaps. There is a pleasing

circular rhythm from shoulder, to hand, to elbow, urged on by the shape of the medal past the soft edge of the heart, to break and begin again at the flyaway hair on the girl. It is a medal one wants to hold.



**Fig. 3, Shellie Byatt, *Here is my heart*, cast bronze, 2012, edition of 7, 7x7x1.5cm.**

Imagined narrative, an idea that passes from the maker to be interpreted by the viewer, or, in the case of medals, the handler, creates that personal link, a sense of recognition, which can be achieved through art. It becomes an experience. Ronald Pennell explains: '*We are, after all, not dealing with real people, animals or trees and natural forms. Each element is a symbol of observed reality...an impression of a moment in time.*'

The moment may have its origins in a dream, a poem or a myth. Such are the inspirations for the work of Adrienne Craddock, whose colourful and intriguing prints – collagraph and drypoint among them - have an energetic storytelling quality. Like Pennell and Byatt, she too has a particular lens through which she views human nature, inviting those who see her work to cast aside received interpretations, and let the imagination run free. She studied Fine Art Printmaking at Manchester, UK, and, as with medal making, enjoys the process of making art in multiples.

Craddock experiments with textures in her prints, and this proclivity is evident in her medal *Adam names the snail*, where leaves, hands, the snail and even Adam's beard have different textural qualities. (fig.4) Adam and the snail here are having a one-to-one conversation, about which one can only guess. Shown



in profile, focused on the snail, this Adam – and the medal as a whole – is gentle and considered. Craddock's medal is flatter, in low relief, than the work of her other two friends in this exhibition at the Linton Court Gallery. The irregular shape, created by the swirl of leaves, suggests a gust of wind, a moment containing man in nature.



**Fig. 4, Adrienne Craddock, *Adam names the snail*, cast bronze, 2012, edition of 5, 8x7x1.5 cm.**

A love of the countryside, its animals, plants and seasons, is common to all three of these artist-friends. *Pheasant and foxgloves*, by Adrienne Craddock, places the bird centrally, the most important character on this small experimental piece (fig.5). He emerges between the flowers, as pheasants do, without so much as a glance at the lady he has surprised. Adam names the snail is more fully realized in relief, and in terms of composition is more complete; however Craddock's arrogant pheasant owns the Garden of Eden.

Ronald Pennell has said that his work is to do with states of innocence, but not a Garden of Eden, where all is peaceable. The medallic work of Shellie Byatt and Adrienne Craddock transposes already long-held interests in narrative and nature into what for them was a completely new medium. In medals, they have been able to continue their love of narrative; their experiences with multiples and texture, whether collage, painting or printmaking, gave them a head

start. Speaking for them both, Shellie Byatt writes about what made this experiment so exciting: 'working on a much smaller scale than either of us had done before; using a medium that is very forgiving of mistakes; being involved with the time-honoured process of casting, a historical connection with artists from the past; being introduced to the previously unknown world of medals, and the idea of artists from other disciplines making medals<sup>4</sup>.'



**Fig. 5, Adrienne Craddock, *Pheasant and Foxgloves*, cast bronze, 2012, edition of 5, 7x6.5x1 cm.**

In the overheated world of 'fine art' much emphasis is placed on work that is 'unique' or 'original'. It is reassuring to see three artists, well-known in their respective fields, take up the art of the medal not in spite of it being a form cast in multiples but because it arises from that historical tradition.

How else are artists – and the public – able to appreciate the myths and legends of our lives as part of a continuum? Of course there must be innovation, experimentation and discovery, and Pennell, Byatt and Craddock embrace all of these, while at the same time respecting the work of artists who have preceded them. 🍷

#### Notes:

1. Letter, July 2012
2. See *The Medal*, No. 61, Autumn 2012, page 70
3. See *The Medal*, No. 39, Autumn 2001, page 62
4. Email, 1 August 2012

# Art Medal Timeline: Notable Medalllic Art Developments

*by D. Wayne Johnson*

**A** two-pound modern British coin bears the edge lettering WE STAND ON THE SHOULDERS OF GIANTS, a quote attributed to Sir Isaac Newton. By fate, we find Sir Newton one of the participants in the development of the field by his position as Warden, later Master, of the London Mint (see entry for 1696).

A variant of that quote is “We stand on the shoulders of those who came before us – we provide the shoulders for those who follow us.” It will be true for the development of art medals will continue to be a vibrant field in the future.

For art medals, like their brethren coins, tend to document current people and events and last forever! The longevity of both diminutive sculptural objects are unsurpassed by any other art media or form of artistic expression.

We know what Cleopatra really looked like, or Julius Caesar, or Alexander the Great, or obscure Kings of the Middle Ages or Columbus. By their portraits on coins, and later, on medals, we can observe their true nature. (And that Cleopatra was not the raving beauty of an Elizabeth Taylor!)

We learn that this documentation of human events by the artistic expression of bas-relief on small permanent metal artifacts become the thrust of museum acquisition. Further we celebrate why these objects hold such fascination for individual collectors. Art medals are preserved, venerated and intended to be viewed forever!

I have tried to identify the 100 most important developments of the past six and one-half centuries – and the people involved -- that have, and who have, brought us to our present position in our field of art medals. We are standing on the shoulders of a small group of dedicated artists, artisans, mechanics, innovators and inventors, authors and administrators who came before us.

There were some objects called “medallions” created in the Roman world. But that development did not have a follow up. Scholars tend to give Pisanello credit for the invention of the art medal as the first of a continuous movement of an image and caption preserved in metal as art medals.

Numismatists, writers and catalogers in the field will find this chart useful. It pinpoints the year in which a technology was placed in use by advanced

medalists or a first event which influenced the issuance of some medallic operation or class of medallic items.

As an example, electroplating first occurred in England in 1840. Thus any medallic item made before 1840 cannot be goldplated or silverplated. (It was FIREGILDED.)

Medallic technology is still advancing. The 20th century was known as the century of the die-engraving pantograph (not entirely replacing hand engraving of previous 25 centuries). The 21st century will be known as the century of computer engraving. We continue to advance.

The symbol ➔ leads to the next related development. Books are cited from author’s master bibliography with a letter-number bold-face catalog number.

**1439** Renaissance artist Pisanello [Pisano, Antonio (1397?-1455?) Italian sculptor, painter, inventor] creates first art medal of John Paleologos by lost wax casting in bronze from wax pattern. (➔1888)



**Circa 1450** First medallic plaques and plaquettes cast in metal (usually bronze) from single-sided wax pattern similar to cast reliefs which had been made for centuries. Medallic plaques bore inscriptions which previous reliefs had not.

**1500** Leonardo da Vinci (1452-1519) Famed Florentine artist, engineer and scientist envisioned blanking, coining dies, striking presses and hydraulics. He made drawings of these, published in his notebooks. He recorded the earliest theory of blanking and coining presses, no documentation exists of da Vinci actually building or using these innovations. However, he created some highly thoughtful solutions to coin and medal technology problems. A model of his blanking press was built from his drawings (financed by IBM in

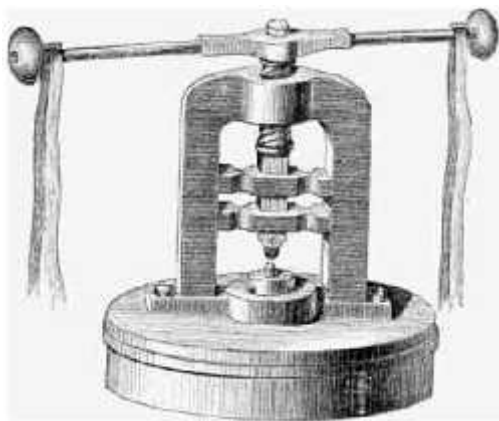
1950s) now on display in the Smithsonian Institution. It shows two blanking heads back-to-back that could do dual blanking on the same strip. Leonardo's screw press for striking papal seals is on view in museum devoted to him in his home town in northern Italy, Vinci. (→1520s)

**1506** The first screw press for striking coins, seals and medals was developed by an Italian architect, Donato Bramante (1444-1514). By 1506 he was blanking sheets of lead for striking seals for Pope Julius II (1503-13). Other early screw presses were built by Nicolo Grosso and used at the Florence Mint for blanking at approximately the same time. (→1520s)

**1520's** Striking medals with dies in a screw press, rather than producing by casting, becomes common particularly in Rome where Cesati, Leoni and Cellini struck papal medals. This developed independently from a struck Carrara medal of Padua in 1390 and a Sesto medal of Venice in 1393. While still of small module, early medals take on a bolder appearance than coins and ultimately are struck in larger diameters.

**1530** The principle of the screw press illustrated and described by Benvenuto Cellini (1500-1574) in his work on goldsmithing; he used a screw press this year for striking lead seals for Pope Clemente VII (1523-34). (→1550)

**1550** Max (Marx) Schwab, Augsburg, Germany, develops screw press for striking coins exclusively. Builds these, and roller presses, as first supplier of mint machinery. He was rebuffed in Germany and Italy, Schwab sells French Henri II equipment for the Paris Mint, it arrives in 1551. (→1553)



**1552** Antoine Brulier in France develops the first blank cutting equipment; although primitive, it works, in contrast to da Vinci's blanker of 1500, illustrated in his notebooks but apparently never built. (→1790)

**1553** Mint technology is spread among many European countries by Etienne Bergeron (active 1550-63), an Augsburg mechanic who brought mint

technology to mints in Paris, Troyes, Lorraine. Gifted mechanically, he was able to produce well-struck coins at each of the mints he set up. This was, in effect, the birth of milled coinage. (But he was driven out of Paris in 1560 by the MONEYERS whose technology he replaced.) (→1555)

**1555** In Paris, Aubin Olivier attempts to use a screw press to produce an engraved edge in a special collar, perhaps before the blank is struck with obverse and reverse dies. He was not the first to apply lettering on edges of coins, but his was most advanced at the time. (→1651)

**1560** Eloy Mestrelle (?-1578) developed the first screw press for the Tower Mint of Elizabeth I. In 1570 he struck a medal to complain his tools were confiscated. The obverse bore a bust of the Queen along with the inscription: WHAT ARE WE WITHOUT THEE? The reverse's central device is the Tower with the plea: WHAT IS THIS WOUOUT TOOLS?

**1562** Dissatisfied with existing methods of suspending medals for wearing (by drilling a hole in the medal), Dutch and British medalists began attaching a loop to the edge of medals. William Herbert First Earl of Pembroke Medal by Steven von Herwijek contained an integral loop. (Eimer 44).

**1663** Louis XIV establishes the Academie des Inscriptons to devise legends and images for his comprehensive series of medals celebrating the major events of his reign.

**1684** First calendar medal issued as medals were the ideal device to bear a calendar to identify a date. A British manufacturer, W. Foster, made his first calendar medals this year. Despite their apparent uselessness after the year portrayed they are widely collected as a popular topic or thematic.



**1696** First branch mints established by Sir Isaac Newton (1642-1727) the first year he was named Warden of London Mint (he was named Master 1698). While dies were made in London, coins were struck at Bristol, Chester, Exeter, Norwich and York for the same reason of branch mints anywhere: to meet local demand for coin, to reduce costs of transporting bullion or struck coin.



**1750** Heavier screw presses with cast iron frames were made of a single piece for greater strength at the mint in Kremnica. It could strike a coin or medal up to 40mm diameter. (➔1812)

**1756** English manufacturer Benjamin Huntsman (1704-1776), invented a method of making crucible steel that proved most useful for dies. Matthew Boulton used Huntsman steel for his dies at his Soho Mint. Huntsman's firm supplied steel suitable for dies to mints and medal makers throughout the world for nearly 200 years, until 1950.

**1762** First proof surface struck on a medal made in England for the Pitt Club (it was placed in a watch crystal to protect the delicate reflective surface). (➔1855)

**1775** Matthew Boulton (1728-1809) and James Watt (1736-1819) in Birmingham join forces for building steam engines, the forerunner of using steam power for minting, and of the establishment of their private Soho Mint for the manufacture of coins, medals and tokens. (➔1788)

**1788** In their pursuit to manufacture products using steam power Boulton and Watt obtain a screw press, and within a year they had devised a way to use their steam engines to power a screw press powerful enough to strike coins and medals. (➔1789)

**1789** Matthew Boulton establishes Soho Mint in Birmingham. With partner James Watt, he built factory to build steam engines (1775), used these to go into metalworking, button making, and ultimately into coining; built coining presses and executed his first coin-age contract (1786), in effect establishing the first private mint, Soho Mint (1789), Boulton hires accomplished engravers, first Jean-Pierre Droz (1789), then Conrad Heinrich Kuchler (1793), won British coining patent (1790), struck Britain's (cartwheel) copper coinage (1797). Boulton was considered to perform the coinage for the fledgling American nation – even establishing a branch mint in America – because of his quickly earned reputation as the most technically advanced mint anywhere by 1791 (Thomas Jefferson opposed this, so a federal mint was established in Philadelphia in 1792 but obtained blanks and technology from Boulton, Jefferson even tried to hire away Boulton's chief technician Droz). Boulton helped rebuild England's Tower Mint (1805), constructing all coining machinery and installing steam power. So efficient were his coining presses constructed at this time, they lasted until 1882. Boulton made tremendous improvements in diemaking, hubbing, blanking, coining and striking both coins and medals. A leader in the Industrial Revolution he is recognized for creating the

first private mint and is considered the Father of the Modern Minting. (➔1799)

**1789** Boulton hires Jean-Pierre Droz (1746-1823) a Swiss die engraver, engineer, from the Paris Mint to prepare dies, improve minting equipment and help obtain business for their fledgling mint (and become the first factory artist). Droz was exceptional in that he had great talent for die engraving, but also rare mechanical aptitude. He invents the first split collar (*virole brisée*) in 1783 for edge lettering and submits this to Paris Mint. At the Paris mint, Droz and mechanic Philippe Gengembre devised a way to feed the blanks and remove the struck pieces while the press was still manually operated. Droz adds his feed and delivery system to a screw press which Boulton had automated with steam power, in effect creating the first automated coining press. He prepares many patterns for coins and medals and installs equipment and processes making Soho Mint the most technically advanced in the world. Somewhat unhappy, however, in his position at Soho Mint and his relationship with Boulton, Droz returns to France. (➔1799)



**1789** First use of clad metal for medals. Newly hired Jean-Pierre Droz uses Barton's metal to strike the George III Recovery Medal in 1789 (Brown 311). Barton's metal was formed by rolling strips of silver or gold on a copper core, with adhesion much like that used for Sheffield plate.

**1793-1795?** First non-coin item struck at U.S. Mint, the Rickett's Circus Medal (Jaeger-Bowers 23rd Greatest American Medals & Tokens). Not only is it the first medal, but also the first private (nongovernmental or national medal) struck by the U.S. Mint. Medals continue to be struck of both kinds

(national medals struck continuously thereafter, private medals until 1956). (→1855)

**1795** The hydraulic press is invented in England by Joseph Bramah; but it is not fully used by the British Royal Mint until more than fifty years later, and a century later at the Philadelphia Mint in America. (Great Britain →1850s; United States →1892)

**1799** Jean-Pierre Droz returns to Paris from his employment with Matthew Boulton at the Soho Mint in Birmingham. He becomes General Administrator of the coins and medals, keeper of the mint museum and consultant to mints of the world for processes and equipment for making coins and medals.

**1805** Matthew Boulton, at his Soho Mint produces edge lettering in raised letters on a medal he created in Birmingham. He gave to each of the officers engaged in the Battle of Trafalgar a medal that bore a portrait of Lord Nelson. Around the medal was the edge lettering: TO THE HEROES OF TRAFALGAR FROM M BOULTON. This was accomplished by the segmented collar (virole brisée) technology he learned from Droz, but occurred after Droz had left his employ. (→1850)

**1812** In Germany, mechanic Diedrich Uhlhorn (1764-1837) builds his first coining press based on a knuckle-joint rather than a screw for power in one of the most important breakthroughs in minting technology. (→1817)

**1815** Medallist Benvenuto Pistrucci (1784-1855) was commissioned to create a medal commemorating the battle of Waterloo. He took over three decades to fulfill the commission. Pistrucci had engraved dies so large – 5½ inches – it could not be struck. So in 1849 Pinches wisely made the Waterloo Medal in galvano form. (→1849).

**1816** Steam power arrives at United States Mint at Philadelphia for most machinery. Up to this time about half (including the screw press) were powered by man, others run by horse power (as a gin with horses walking around in circles). More powerful steam engine is built at the Philadelphia Mint by Franklin Peale (1795-1870). (→1874).

**1817** Diedrich Uhlhorn, patents his knuckle-joint press and paves way for creating an advanced coining press (surpassing the screw press) and establishes a factory for their production. His press (called a "lever press") utilizes a flywheel to transfer power to the die by a knuckle-joint hinge. His factory is active for more than 60 years supplying 57 presses for coining to nine European mints by 1847. He had died in 1837, but the factory is continued (Uhlhorn & Sohn) by his sons, who had built and sold 200 more presses by 1876. The firm

is out of business by 1882 but its influence on coin and medal making was unprecedented in history.

**1819** French mechanic Jean Baptiste Dupeyrat (1759-1834) sells his die-engraving pantograph to the British Royal Mint (30 years after selling one to the private Soho Mint); also to the Karlsruhe Mint in Germany, and other European mints at same time. Italian medallist Benedetto Pistrucci (1784-1855), who is proficient in the use of the reducing pantograph, installs the machine and instructs workers at Royal Mint in its use. (→1824)

**1820** In France an ingenious machinist Ambrose Wohlgenuth builds a "medal and cameo reducing and engraving lathe." He used modern principles of reduction but still employed pedal power, as had all previous copying machines. (→1830)

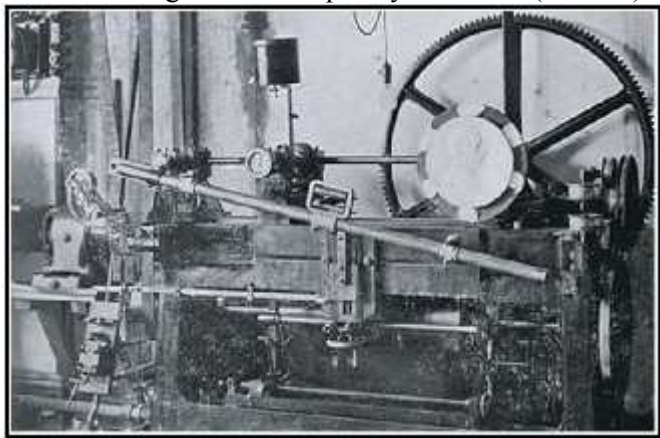
**1825** French sculptor David d'Angers (1788-1856) creates his first portrait bas-relief of what was to become his Gallery of Contemporaries, a first sculptural portrait series of famous contemporary persons. While his relief portraits were similar to a medallion format – in effect the forerunner of an art medal series, they were originally cast – it was not until later they were electrolytically cast as portrait galvanos. Although his relief creations preceded those of Ponscarne's, those of d'Angers series were not credited with the innovation of modern art medals. (→1868)



**1828** In Britain, first medals issued in series sold by subscription to the public by publisher Edward Thomason (1769-1849). In all he produced three medallion series: 1) Medallion Illustrations of Science and Philosophy, 2) The Kings and Queens of England, plus 3) Thomason's famed Medallion Bible. Previous medal series were papal medals since 16th century and Napoleon medals issued in France.

**Circa 1830** Medallist Armand Auguste Caqué (1793-1881), working in the Paris Mint, used the Hulot machine there; makes mechanical improvements on their pantograph copying lathe. (→1836)

**1836** First die-engraving pantograph developed which employed a rotating cutter in effect making the pantographic reducer a mechanically controlled milling machine instead of a copying lathe. The inventor, Contamin (no other name or dates known) was French; he had adapted an earlier French mechanical pantograph by Jean Baptiste Dupeyrat, ca 1788. Contamin's engraving pantograph was in widespread use for over 60 years sometimes in competition with the English mechanical engraver developed by C.J. Hill. (→1840)



**1837** A German physicist and engineer, Moritz Herman Jacobi (1801-1874) develops an electrolysis process he calls "galvanoplasty" which today is known as ELECTROFORMING, widely used for making oversize coin and medal patterns to be pantographically reduced. Process is ideal because it reproduces fine detail in hard metal necessary for coin and medal patterns. (→1840)

**1840** George Richards Elkington and Henry Elkington (cousins) receive the first patent for silverplating, marking the date for the development of ELECTROPLATING. Early electroplating was done with primitive batteries (c1759-1889) until commercial electricity became available. (→1889)

**Circa 1840** Medallist Jean Baptiste Maire (1787-1859 in France, makes improvement on the reducing machine, has knowledge (or machine) of Contamin and/or Caqué. It is Maire's (or Contamin's) engraving pantograph that is first to use a hard metal pattern made by ELECTROFORMING – Jacobi's process – (previous patterns were cast metal). (→1842)

**1842** The German-American painter Ferdinand Pettrich (1798-1872) was the first use of a fine artist to directly model a design in relief for an American coin or medal, the John Tyler Indian Peace Medal (Julian IP-21). He modeled a relief portrait that was cast in iron then reduced on the Philadelphia Mint's Contamin lathe by Franklin Peale, who cut the Tyler Medal in three sizes. (→1851)

**1849** Pinches wisely made the Waterloo Medal in galvano form. The world's most famous electroform was electrolytically cast by Pinches in a double-sided electrotpe after Benvenuto Pistrucci engraved a die too large to be struck (but later stuck in smaller size (→1972).

**1851** In England machinist C.J. Hill (active 1851-1866) begins work on his die-engraving pantograph, continuing to improve it, perhaps inspired by a Contamin or the reducing machine improved by James Watt at Soho Mint. (→1856)

**1851** British improvement of hubbing and the first use by this term; actual copying of relief designs in metal (iron) had been done (530 B.C.) almost since first coins (as hubs have been found of coins of 530 B.C.). Strong screw presses had been used for hubbing since the first screw press had been developed (1506). (→1892)

**1855** A separate department for striking medals was created at the Philadelphia Mint by Mint Director James Ross Snowden. This despite the fact the Mint had made medals since its very inception. (→1879)

**1856** C.J. Hill perfects his die-engraving pantograph. Solicits die work he can perform on his machine, preferring not to let the machine out of his control. (→1866)

**1861** First medal design patented in America, the General Winfield Scott Patriotic Medal of 1861 by C.G. Quilfeldt and J. Lebreton. This 2½-inch WHITE METAL medal bears the legend in tiny letters on the reverse: "Entered According to Act of Congress in the Year 1861 by D.E. Hall in the Clerks Office of the District Court for the Southern District of New York." (The use of the first copyright mark was not to come until 1909.) No national coin or medal needs to be copyrighted, they are protected by counterfeiting laws, but the design of private medals were protected, first by patent, then by copyright laws.

**1863** First formal training in creating medallic art taught in Paris at Ecole Des BeauxArts where a studio was established for medal engraving. In 1868 Hubert Ponscarne was named professor in charge of medallic training where artists Bottee, Charpentier, Daniel-Dupuis, Roty and others were trained. (→1868)

**1866** C.J. Hill obtains a British patent on his die-engraving pantograph, then sells the machine and all rights to medallist William Wyon (for 2000 pounds). (→1867)

**1867** United States Mint purchases a Hill pantograph from William Wyon, September 1867. It is received and placed in use in 1868, but mint engravers still use the



Hill pantograph like they had used their Contamin: only to make REDUCTION PUNCHES of design devices from oversized models (and add lettering and figures with punches). In his 1867 annual report Mint Director Henry R. Linderman says "this important and interesting machine ... reduces copies of bas-reliefs by which the freedom of execution of the larger model is susceptible in the hands of the artist, can be preserved in the most minute proportions ... to the face of the coin for which it is designed." (→1902)

**1868** Hubert Ponscarme (1827-1903) considered the founder of modern art medals with his creation of a medal for the Academy of Inscriptions for Belle-Lettres bearing the portrait of Joseph Naudet (the Academy's secretary for fifty years). Ponscarme rejected the staid design style existing for French state-sponsored medals, employing instead a new freedom in medallic design so different it launched the art medal movement. (→1899)

**1878** After years of extensive research author Joseph Loubat (1831-?) published his sumptuous work on American national medals with the second volume containing line engravings of all 86 medals. M2 {1878} Loubat (Joseph Florimond) The Medallic History of the United States of America, 1776-1876. New York: privately published. 2 vols., pages. Reprinted (1967): New Milford, Conn. Norman Fladerman.

**1879** The United States Mint strikes its first U.S. oval medal struck within an oval collar, the Rutherford B. Hayes Indian Peace Medal, 1879 (IP-42). In an attempt to imitate the hand engraved Indian Peace Medal bearing George Washington's standing portrait, Mint authorities instructed chief engraver George T. Morgan to create the oval design and produce oval tooling (blanking dies, oval collar and housing). After some delays, the first oval medal was struck in November or December 1879. It first went on sale to the public (along with the oval Garfield Indian Peace Medal of 1881) in 1883 and continued to be offered until the stringent cutback of List Medals in 1986). (An earlier OVAL medal had been made at the mint, American Centennial Massachusetts Tree Medal, 1876, CM-38, but only 420 pieces were made, it is doubtful a collar would have been made for such a short run; these were probably trimmed oval after being struck on round gold and silver blanks.)

**Circa 1888** French medalists refine process of artistic patina (similar to that placed on statues) to be applied to medals of exceptional artistic quality. Medallic portraits in the Famous Celebrities series by David d'Angers were electrolytically cast as galvanos were among the first medallic items to be patinated. (→1930)

**1889** Commercial electricity became available in America ultimately to power machinery at U.S. Mints. It also eliminated the use of batteries for electrolysis work. We have Thomas Edison to thank for much of the pioneering of commercial electricity, 1889, as generating stations, transmission of electric current and, thusly, modern electrolysis, despite his choice of direct current. It was, however, George Westinghouse choice of alternating current (AC) for commercial transmission required rectifiers to convert to direct current (DC) for electrolysis. (→1901)

**1892** Columbian Exposition in Chicago spawns tremendous activity in coin and medal field. Medal issuers as far afield as Europe and South America strike medals: engravers emigrate to America (as August Frank) for the purpose of this gigantic medallic opportunity. The number of famous firsts inspired by this World's Fair is legion:

- First commemorative coins issued by U.S. for the Exposition and the first for three commemorative denominations: quarter, half and silver dollar.
- First product medal at this Exposition..
- First stamp and stencil medal for Expo delegates.
- Aluminum first used extensively for medals made for this event.



The activity – industrial, commercial and artistic – generated by this event is unprecedented in history, reflected by the vast number of coins and medals issued for this event, unsurpassed until the American Bicentennial. (→1976)

**1892** U.S. Mint at Philadelphia receives its first hubbing press devoted exclusively to hubbing working dies for coin production and a more powerful hydraulic press for striking medals. While these presses can entirely replace screw presses, they still remain in use in the engraving department. The new presses are now powered by electricity for the first time. (→1901)

**1892** Victor Janvier (1851-1911) establishes his atelier in Paris to produce three-dimensional reliefs,

models and statues. He begins experimenting with existing die-engraving and sculpture-reducing pantographs, develops his revolutionary twin-cone drive. (→1899)

**1898** American engraver Victor D. Brenner travels to Paris to study medallic art under Louis Oscar Roty, world's leading medallist; to learn how to model bas-reliefs oversize and have models reduced by die-engraving pantograph; he also studied with Alexander Charpentier and at Julian Academy. Brenner. Under Roty's guidance he models his self-portrait in a pallet shape, reproduced only in galvano form (electro-galvanic cast) in Paris; second self-portrait this year, in two methods.



**1899** Brenner creates first medallic model: Motherhood, modeled from a similar work by Roty; it was pantographically reduced and 3-inch die cut; [later issued in America 1911 as fourth medal in Circle of Friends medal series; replicated by Medallic Art Company in 1929, even made into a silver plate by MACO 1976].

**1899** Victor Janvier patents his die-engraving pantograph creating the most successful reducing machine to be used by mints and medal makers throughout the world during most of 20th century; establishes factory to manufacture his pantograph machines. (→1902)

**1899** French art critic Roger Marx creates first art medal society series, the Société des Amis de la Médaille François (Society of Friends of the French Medal). The series ran from 1900 to 1920 with 63 medals by 52 artists. It spawned similar art medal societies in Belgium, Austria, Germany, a subsequent series sponsored by the Paris Mint, and, ultimately the Circle of Friends of the Medallion in the United States... Its history was published by Nicholas Maier. (→2010)

**1900** Universal International Exposition at Paris made extensive use of art medals for award medals and extensive exhibits of medallic artists' work of both European and American medalists. A medalist from each nation exhibiting was selected as a "president" of his nation's exhibiting artists. Bronze medals were awarded to every exhibitor, silver to previous exhibitors, plus a gold GRAND PRIX for the most outstanding.

**1901** First fully electrified mint in the world built in Philadelphia for the Third U.S. Mint, on Spring Garden Street, replaced the Second Mint that had become overcrowded and inadequate. The new building and new source of power created many opportunities for innovations. In his annual mint report for 1902, Director George E. Roberts related some innovations of equipment and processes installed in the new mint building:

1) Heavier blanking presses, permitting dual blanking and sometimes even three blanks cutout with each press cycle of all dimes and quarters (larger size coins and all gold still blanked one at a time) [minor coin blanks still purchased by private metal suppliers].

2) Automatic weighing machines; six new Seyss scales installed for weighing blanks – sorting out underweight (to be re-melted), and overweight pieces (to be adjusted or re-melted) – and to check weight of struck coins.

3) Automatic adjusting of blanks, not by hand, but by shaving slightly overweight blanks in new upsetting machines.

4) Gas furnaces replaced coal and wood burning ovens, for both melting metal alloy formulations and for annealing strip and blanks.

5) Electric motors directly connected to all equipment including rolling mills, presses, blanking, upsetting – all now electrified.

6) Electric generation, the Mint installs their own equipment to generate electricity, all mechanical equipment has individual motors – no longer were shafts and belts necessary to transfer power from their monster Corliss steam engine.

**1902** First Janvier pantograph imported to America by Dietsch Brothers in New York, operated by Henri Weil (to produce die-struck decorations for lady's handbags) firm also offered to cut dies for the jewelry industry. Weil cuts dies for decorative accessories until fashions change, offers to make medal dies. (→1907)

**1902** In England Spinks begins the serial book publication of mammoth work on world medalists by Leonard Forrer (1869-1953).

E3 {1902-30} Forrer (Leonard) Biographical Dictionary of Medallists, Coin, Gem and Seal-

engravers, 500 B.C.–A.D. 1900. 8 volumes. London: Spink & Son. Reprinted editions (1965) London: Spink Son; (1970) New York: Burt Franklin; revised edition (1980) London: Baldwin & Sons and A.G. van Dussen (Maastrich). 5,2 pages, illus.

The preeminent reference work for engravers, diesinkers and medallists. International and covers all time periods, from ancient to date of publication (early 20th cent). Forrer began running biographical information in Spink & Son's monthly Numismatic Circular as early as 1892. These were gathered in bound volumes beginning in 1902, and continued through 1930. Volume 1 was revised slightly in the 1980 Baldwin/van Dussen reprint (volume 1 page references may be different in other editions). An Index of 311 pages (compiled by J.S. Martin) was added to the 1980 set.

Forrer's style is eclectic; he included excerpts from many sources (now called "cut and paste") These are often in the language of the original, thus styles of listings are those of the original source. Errors are amazingly light for such large volume of data, but he does include some nonexistent artists (e.g. "Beach, J.") and medals that are not those of the listee (e.g. Sneider, Robert contains medals he sold rather than he created). One idiosyncrasy: All artists from North and South America are all classed as American.

**1907** First medal cut on Janvier pantograph in America portrays Henry Wadsworth Longfellow. Produced by Henri Weil (employed by Dietsch Bros. in New York), for sculptor Bela Lyon Pratt. His oversize models of complete design for both sides of a medal replaced need for hand engraved dies or dies made by reduction punches with lettering added later by letter punches. Medals struck by Tiffany & Co with Weil's dies. (→1910)



**1907** The United States Mint, Philadelphia, purchases its first Janvier pantograph at the insistence of President Theodore Roosevelt who learned from sculptor Augustus St-Gaudens of its existence. St-Gaudens model for high relief \$20 gold coin was to be the first American coin reduced on the Janvier. Medallie Art founder Henri Weil, who had instructed mint engravers on how the Janvier pantograph was operated, was later asked by St-Gaudens assistant, Henry Hering, for assistance in lowering relief. Chief engraver Charles E.

Barber professed St-Gaudens' model was still unsuitable; the relief was too high, ultimately lowered for the two varieties of this coin in 1907.

**1909** First American art medal series, Circle of Friends of the Medallion issued in New York City with Hudson-Fulton Medal by John Flanagan and struck by Medallie Art Company. Twelve medals were issued by eleven artists, two a year until 1915. Medals house in books written by Charles deKay. It was the forerunner of the Society of Medallists. (→1930)

**1910** Medallie Art Company is incorporated under control of Henri and Felix Weil who acquired rights to the name and the Janvier lathe former owned by the Deutsch Brothers. As sculptors' assistants, their intent is to offer their services to American sculptors for making bas-relief productions either as galvano casts or struck medals, literally the first firm in America devoted exclusively to art medal manufacture. (→1930)

**1910** International Exhibition of Contemporary Medals at ANS, lasted less than a month, but of profound influence in the numismatic field; an extensive illustrated catalog published the following year.

NE2 {1911} American Numismatic Society. Catalogue of the International Exhibition of Contemporary Medals ... March, 1910. New York: American Numismatic Society. With introduction by Agnes Baldwin Brett. (1911), 412 pages, illus.[2,052 numbered items]. Often cited "ANS (IECM)" initials of title. The medallie work of 194 medallists of Europe and America (56) who accepted an invitation to exhibit in NYC; this catalog is an expansion of a brief list published before the exhibition.

**1910** United States Commission of Fine Arts established. An arbiter of taste in all federal projects including coins and medals, as well as architecture, sculpture and murals for public buildings.

**1914** First use of term "art medals" in an article by U.S. Mint curator Thomas Comparette; he listed one year's numismatic creations in three categories: coins, commercial medals and art medals issued in 1913.

N7 {1914} Comparette (Thomas Louis) Coins and Medals Produced in the United States in 1913, American Journal of Numismatics 47: (1914) pp 142.

**1919** Saltus medal established by the American Numismatic Society to recognize American medallie talent. The J. Sanford Saltus Medal was created by Adolph A. Weinman, who won the award the following year, 1920.

**1929** American engraver, medallist, chief engraver, U.S. Mint John R. Sinnock (1888-1947) first to use



ART MEDAL as inscription on two portrait medals of Thomas Edison and J. Ramey MacDonald, both struck by Medallie Art Company.



**1930** First issue of the Society of Medalists founded by art patron George DuPont Pratt and Clyde Curlee Trees, president, Medallie Art Company. It issued two medals a year continuously for 75 years, reproducing the medallic creations of the top American sculptor-medallists of the 20th century. Each medal was given a special patina.

**1946** The first commercial epoxy resin is offered by Ciba, based on 1936 patents of Pierre Castan of Switzerland and S.O. Greenlee of the United States. Industry gradually adopts this “plastic tooling” for making molds and master models, among other uses. However, it was not employed by mints and medal makers for casting bas-relief coin and medal models until the late 1960s (as the use of plaster casts and galvano molds continued). It was more readily accepted after 2000 when the “clay and plaster” method of modeling was replaced by computer engraving for less than artistic models (as for coin relief models).



**1947** Fédération Internationale de la Médaille (FIDEM) is founded to encourage art medalcreation by world artists, ultimately to hold biannual meetings and exhibitions, issuing a conference medal for each meeting. Sites rotate among European countries and America. Conventional art medals later supplemented by increasing number of medallic objects. (→1965)

**1961** In Poland the first art medal with pierced open work is created by Bronislaw Chromy, Animal Lovers bearing three owl-like creatures on the obverse - the piercing allowing the third to be seen on the reverse bearing the inscription: PIERWSZA WYSTAWA RZEBNA PLANTACH KRAKOW 1961.

**1964** An International exhibition of coins and medals was prepared by Dr. Vladimir Clain-Stefanelli, Curator of Monetary History and Medallic art at the Smithsonian. Shown at the ANA convention in Cleveland, over 20 nations participated with six of them exhibiting medals—Denmark, France, German, Great Britain, Greece and Italy. This was the first exposure the American collectors had to the modernism of art medals of the French, the Italians and the Dutch. The French mint picked up many new American members for their Society of the Medal.

**1965** An experiment was conducted in New York City, perhaps ahead of its time. The art publication Art In America commissioned a curator, then at the Whitney Museum, Edward Albert Bryant, to manage a project of reproduced bas-relief. He sought William Trees Louth and the Medallie Art Company for the intended replications. The two literally had to invent a new art form! The Medallic Object was born.

A10 {1965} Bryant (Edward) Christmas For Connoisseurs, Art In America 53:6 (December–January 1965-66) pp 38-44 [advertisement p 136]. In a rare collaboration between Art In America and Medallie Art Company, the art publication commissioned seven artists to each create a medallic relief. This was the birth of a new art form in America: the medallic object. (→1966)

**1966** The following year in France, Roger Bezombes creates his first MEDALLIC OBJECT, the first art/numismatic item reproduced by a national mint. The Paris Mint, under director Pierre DeHaye encourages their creation and sponsors most of them, ultimately producing over 300 medallic objects in two decades. (□1969)

O45 {1985} Hôtel de la Monnaie. La Médaille-Objet With introduction by Jacques Campet, Director. Paris: Monnaies et Médailles. 216 pages, illus. The work of 124 artists -- all reproduced by the Paris Mint -- covering the new art format of medallic objects.

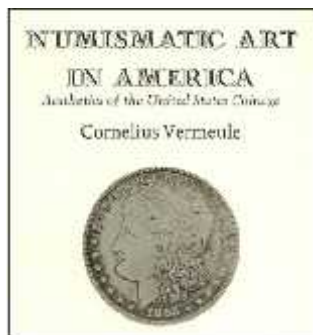
**1967** With active art medalists in Finland the Finnish Art Medal Guild is founded. It issues an annual art medal.

**1967** The first hologram in a work of medallic art appeared in a highly creative art medal by Israel's Yaacov Agam, titled And There Was Light Medal.

**1968** The first high relief proof surface art medal struck by Medallie Art Company in New York City. The 1½-inch medal was the Martin Luther King Junior Memorial Medal (MACO cat 1968-056) by Abram Belskie. It was issued by International Numismatic Agency (Neil Cooper) who wanted something different to make this medal stand out among hundreds of other medals issued on the death of the Civil Rights leader. Medals as large as six inches were ultimately struck with proof surfaces.

**1968** The first free-standing art medal in America was created by Roy Lichtenstein called Salute to Airmail on the 50<sup>th</sup> anniversary of airmail carried by flight. It was electrolytically cast by Medallie Art Company (their Catalog # 1969-154) and issued by International Numismatic Agency. It was followed by an issue of The Society of Medalists issue #115, Cat and Mouse in 1988, also free-standing. (→1976)

**1969** The first multipart medal was created Kauko Rasanen of Finland. His first of the new medallic form was the TWO-PART MEDAL, Jonah in the Whale. This inspired a number of these creative medallic objects and Rasanen continued to create many innovative forms in multiple parts, often fitting together like a puzzle. He was honored with a Saltus Medal by the American Numismatic Society in 1986.



**1971** First book on art aspect of coins and medals, Cornelius Vermeule's Numismatic Art in America is published

A15 {1971} Vermeule (Cornelius C.) Numismatic Art in America; Aesthetics of the United States Coinage. Cambridge, Mass.: Belknap Press of Harvard University Press (1971) 266 pages, 249 illus. Major work as historical overview emphasizing art and style in American coins and medals. Author creates term Federalist style to describe early American productions. [94 artists cited]

**1972** Franklin Mint acquires Pinches of London and one of the first medals the acquired firm strikes is a reduced version of the Waterloo Medal of Benvenuto Pistrucci.(FM PWM-1)

**1974** On December 31st the United States changed its gold policy. Gold is allowed to trade freely and U.S. private citizens are permitted to own gold. The immediate reaction was issuing gold medals and the American public could purchase gold in any form and any amount (lifting the ban in effect since March 1933). At one minute after midnight in the new day, Franklin Mint began striking gold medals for sale to the public.

**1976** Great outpouring of art medals for American Bicentennial issued by every entity – national, state, local municipalities, organizations, institutions, even individuals – in every medallic format.

**1976** Working independently, the first free-standing medal outside America was created by Alex Shagin. While still at the Leningrad Mint, he created an art medal to stand as sculpture. It was to be exhibited at FIDEM 1977; but, according to Shagin, the authorities would not allow such a dramatic departure from Socialist Realism to be exhibited at an international meeting. Unfortunately, when Alex Shagin came to America, the Soviet government would not allow him to take these medals with him.



**1977** United States Mint's medal issues over 100 years documented and illustrated in book by Robert Julian published by TAMS.

M37 {1977} Julian (Robert W.) Medals of the United States Mint, The First Century, 1792-1892. Token and Medal Society. 424 pages. [573 items, 69 artists, index of artists, p 418-419, compiled by DWJ] Monumental work on 19th century mint medals. Artists are identified for 412 items; 161 items have unknown artists.

**1979** Mark Jones' book, first entirely on art medals published in England.

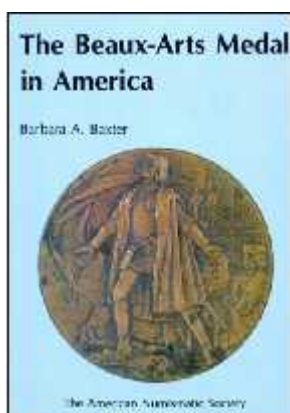
A26 {1979} Jones (Mark) The Art of the Medal. London: Published for the Trustees of the British Museum by British Museum Publications Limited, 192 pages, illus.

**1982** American Medallie Sculpture Association (AMSA) is founded to promote art medal creation by

American artists by frequent exhibitions. Dr. Alan Stahl organized its first exhibition at the American Numismatic Society where he was curator. Exhibit catalogs issued, AMSA Members Newsletter published.

**1982** Similarity in England the British Art Medal Society (BAMS) is founded. It promotes its members' creations and issues an annual medal.

**1984** First International Medallic Workshop with concurrent exhibition "Resurgence of The Art Medal" was held at Penn State University in America. The symposium brought many international teachers to America and exposed American artists to art medals. The exhibition traveled to four museums and had a great influence on American artists.



**1987** Beaux-Arts Medal Exhibition at American Numismatic Society; catalog by Baxter.

M42 {1987} Baxter (Barbara A.) The Beaux-Arts Medal in America. New York: American Numismatic Society. For Exhibition Sept 26, 1987 to April 16, 1988. 92 pages, illus. [112 artists listed, 368 medallic items]

**1988** First Medals in America Symposium held at American Numismatic Society. MA1 {1988} Stahl (Alan M., editor) The Medal in America. New York: American Numismatic Society. Coinage of the Americas Conference, Sept 26-27, 1987. Includes presentations by nine scholars.

**1996** Marqusee Collection donated to Cornell University's Herbert Johnson Art Museum. C14 {1996} Marqusee (John E.) One Hundred Years of American Medallic Art, 1845-1945; the John E. Marqusee Collection. Ithaca, New York: Herbert F. Johnson Museum of Art, Cornell University. 98 pages. [138 artists listed, 416 items]. Collection in Herbert F. Johnson Museum of Art at Cornell University. Margusee was a friend of sculptor Leonard Baskin who simultaneously donated a rare Saint-Gaudens medal which became the keystone medal of the Marqusee collection with a full-page catalog description of the medal (written by DWJ).

**2010** First book published on French art medal series by Nicolas Maier.

M65 {2010} Maier (Nicolas) French Medallic Art, 1870-1940. Munich: Author (2010) 415 pp, illus, in three languages: German, English, French. Discusses development of art medal in France, leading up to establishment, in 1899, by art critic Roger Marx, of Société des Amis de la Médaille Française (called SAMF throughout the book); illustrates 63 medals in SAMF series by 52 artists until series halts in 1930. Author continues numbering system for medals of prominent French medallists (1863-1940) for a total of 336 medals by 73 artists.

**2012** First American art medal with color applied by pad printing issued. The Guide Book of United States Coins – universally known as the "Red Book"-- is illustrated in red and gold color on an art medal bearing portrait of editor Kenneth Bressett for his 50th year in this position. Sponsored by Rittenhouse Society, Bressett's published books are listed on spines of books shown on medal's reverse. Medal was struck by Medallic Art Company.

Acknowledgements: Art medal scholars Don Scarinci, Alan Stahl, Ira Rezak and Harry Waterson aided the author in reaching the goal of 100 leading developments in the art medal field. 📖

[The article above is a reprint from the author's blog: <http://medalblog.wordpress.com/>. Nonetheless, the content should be of particular interest to our members, even as we welcome back to these pages Dick Johnson, the winner of our Carl Carlson award seen below. Ed.]



The 2012  
**Carl Carlson Award**  
Presented to  
**D. Wayne Johnson**



# A Theosophist Magic Square Medal

by Simcha Kuritzky, NLG

Numbers have fascinated humans from the earliest times. Numerous cultures have ascribed mystical and magical powers to them. One of the more popular and interesting forms of numerals are special sequences, and a two-dimensional version of a special sequence is called a magic square.



Magic Square Amulet (Figure 1)

Magic squares have been known for over two millennia. The most popular forms are regular magic squares of size  $N$  composed of the integers one through  $N$  squared, where every row, column, and major diagonal (from one corner to the opposite corner) adds up to the same number, which is one half of  $(N^3 + N)$ . Figure one is a magic square amulet bought recently on eBay. It is a four by four square where all rows, columns, and major diagonals add up to 34. This particular magic square was made popular by Sir Francis Barrett in his 1801 classic text *The Magus*, where it was described as part of the seal of the planet Jupiter. On this medal, the Hebrew inscription says it is a magic square of the priest Natanel and the planet Jupiter for success and luck. Magic squares and triangles are also commonly found on Hindu religious medals.

However, the medal that is the main subject of this article does not figure the regular mold (figure two). It is a Theosophist medal dated 1942. While the magic square is simple (all row, columns, and main diagonals have the same sum), it is a misfit (i.e., not composed to the numbers 1 through 16). In fact, it is composed of only digits 0 through 8, where the outside pair (0 and 8) occurs only once and all inside numerals appear twice, which cause the sum of each row etc. to have the same numeric value as the total number of digits, 16.



1942 Theosophist medal (Figure 2)

However, the medal that is the main subject of this article does not figure the regular mold (figure two). It is a Theosophist medal dated 1942. While the magic square is simple (all row, columns, and main diagonals have the same sum), it is a misfit (i.e., not composed to the numbers 1 through 16). In fact, it is composed of only digits 0 through 8, where the outside pair (0 and 8) occurs only once and all inside numerals appear twice, which cause the sum of each row etc. to have the same numeric value as the total number of digits, 16.

A	C	D	E
G	I	L	M
N	O	P	R
S	U	V	W

Figure 3

If we assign each square a different letter (as in figure three), then we can see that the square is associated (every skewed pair = 8, which are AW CV DU ES GR IP LO and MN). This causes it to be semi-pandigital (the broken diagonals DMNU and GCVR also add up to 16). Half of the overlapping  $2 \times 2$  squares add up to 16, which are ACGI, DELM, NOSU, PRVW, AESW, CDUV, GNMR and ILOP. While the figure on the obverse looks like a magic star, it is actually a magic circle where every four-square acts as a concentric ring (see figure four). The digits along any meridian or circle add up to 16.

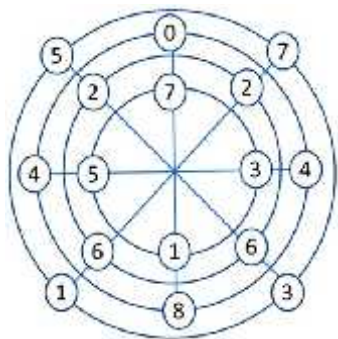


Figure 4

To see how easy or difficult this was, I quickly generated my own 3x3 magic square where every row, column, and diagonal added up to 9 (Figure 5).

4	0	5
4	3	2
1	6	2

Figure 5

I noticed that the years surrounding the magic square, 1492 (the year Spain discovered America), 1861 (the year the Civil War began), and 1942 (the copyright year) all have digits that add up to 16. At top is S 40 – G 80, which means 40mm size (diameter) and 80 gram weight. My medal is made of pure silver (unbelievably pure if one believes the 1000 FINE PURE SILVER edge inscription) and weighs exactly 42 grams, but I have seen references to a gold version that weighs 80 grams. If these were minted in the copyright year 1942, in the midst of World War Two, there would be no base metal versions since both copper and nickel were strategic war metals (though the U.S. was also requesting citizens to donate their gold for the war effort). On the magic circle side is July 4, 1776 and ten stars. If one converts the date of the U. S. declaration of independence date to 7/4/1776, then the digits add up to 32 which is double 16.

I have not been able to come up with any explanation for the letters surrounding the magic square. Obviously they are in ascending order and unique, but other than the fact there are 16 of them, I see no connection to the rest of the medal. They also seem to skip letters randomly. While many Latin letters have the same root letter, sometimes this list includes only one (such as I but not J or Y) and sometimes it includes them (e.g., C and G, and also U, V, and W). If

they are supposed to spell words, one might think they would want B and T, though they do include all five vowels and one semi-vowel.

The Theosophical Society was founded in 1875 as a pan-religious mystical group, with a heavy emphasis on Indian religions mixed with western monotheism, and is one of the ancestors of the New Age movement. It reached its peak with 7,000 members in the U.S. in the 1920s. They were one of many Nineteenth Century mystical groups like the Order of the Golden Dawn and the Freemasons that are based on Christian Kabbalah. The Jewish Kabbalah is primarily concerned with mystical Biblical commentary, using the main symbols of ten attributes of God (called sefirot), one of which is the Shekhina or the Divine Feminine. Christian Kabbalah was more centered on numerology and symbology, though it is very likely that the ten stars in the midst of the magic circle represent the ten sefirot. The letter A which surrounds the circle could be for Albert Wiss, America, or just the first letter of the alphabet. It's not clear if the figure in the middle of the magic circle is supposed to be a Christian cross given the Theosophists' universal outlook and the fact that it has a hollow diamond where the lines intersect. The surrounding number 31,461538 looks like a copyright number but I couldn't find any record. I don't think it's part of the design as the digits don't add up to 16 or 32.

I bought this medal at the New York International Coin Show in January, 2011. I was immediately taken by it. The fact that digits of the third column from the left 5 7 2 2 make up my Hebrew birth year told me it was bashert (destined to be mine). I found a discussion on line concerning this medal, so several copies do exist. It appears to have been produced in New York by a Theosophist, though none of the Theosophist libraries I contacted had any record of the medal or of the creator Albert Wiss. Several medal owners claimed that they inherited them from their fathers who were members back in the 1940s, along with instructions on how to use the magic square and circle to predict future important dates. If the trick was to find years whose digits added up to 16, they missed the lunar landing in 1969 (sum of 25) and the Al-Qaeda attacks on 9/11/2001 (sum of 14). In fact, there would be no important years between 1960 and 2059, though one could add the month and day to get some dates in the Twenty-First Century. 🍷

## ≈ Vernon Section ≈

Spencer Peck was slow in getting around to converting his Admiral Vernon collection to the Adams-Chao system. Once done, it has proved eminently worthwhile. Several issues back, Peck submitted one new variety and now he has come up with a second: PBvb 1-AA. It features a known obverse with a new (for the Vernon-Brown series) reverse. The reverse does appear earlier, as the sharp-eyed Mr. Peck spotted, in the variety PBv 42-RR. Congratulations, Spencer – we are looking forward to yet another surprise as you warm up to the task of attributing.



**New Vernon Variety PBvb 1-AA**



From: Warren Lloyd  
Sent: Tuesday, August 28, 2012  
To: Adams, John  
Subject: Admiral Vernon

John - nice article by Spencer Peck on George Washington's Pocket Piece. Hopefully, further documentation will surface to solidify his research. Also, a nice find he made re: Vernon PBvi 27-QQ, and in great condition. Wonder how many more different varieties await discovery. My collection has grown to 155 different. I recently charted them by rarity and note the following: R8 - one medal; R7 - twenty one medals, and unlisted - one medal (reverse shell). Included are 3 silver plated medals - one each R5, R6, and R7. Perhaps those pieces as varieties are of a higher rarity. Anyway, enough about self promotion. Now that summer is winding down, I hope to get to a few more coin shows this year. Once again we found ourselves in upstate New York at the same time as the A.N.A. show. Had hoped to make a trip down for a day, but the distance was just too far. Warren

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From: Anne Bentley  
Sent: July 29, 2012  
To: Adams, John  
Subject: Washington Pocket Piece Leather Case

Covers are cool, but the leather case is definitely NOT 18th century! Do we know whose ms is on the ink provenance? Seems if the piece had been carried in GW's pocket, it should show more wear, shouldn't it????

Maybe I'm just grouchy-- working overtime on mourning jewelry checklist in preparation for exhibition come September. Can't wait for October!

• • • •

Hi Anne - All good points. The ink provenance is modern - i.e. Spencer. If you or the MFA had the leather in hand, what might you find out ? Best, John

• • • •

From: Anne Bentley  
Sent: July 30, 2012  
To: John Adams  
Subject: Washington Pocket Piece Leather Case

They could tell you the type of leather. It looks like machine stitching on the case -- earliest possible date is 1834 (which I very much doubt this is). See:



[http://inventors.about.com/od/sstartinventions/a/sewing\\_machine.htm](http://inventors.about.com/od/sstartinventions/a/sewing_machine.htm)

Because, although those clever Chinese were using a form of snap fastener in 2010 BCE, the modern snap was patented in 1885. A 20th c. American, Jack A. Weil made some changes and turned it into the ideal fastener for his line of cowboy shirts. Have you checked the snap for maker's stamp (Scovill & Co. reigned supreme in this as well as buttons)? If present, it should be on the female part of the snap (not visible in your photos).



Washington's pocket piece in leather case (Spencer Peck)

From: French, John  
Sent: Wednesday, August 29, 2012  
To: 'support@neocollect.com' (John Sallay)  
Subject: Vernon?

Hello,

I have had a quick look through your very informative website, in the hope of identifying a friend's recent find with a metal detector, and I wondered if it could be an Admiral Vernon type? It clearly reads Vernon below the figure, but I have been unable to trace a likeness on your site, or elsewhere so far.

Any thoughts most welcome.

Kind regards, John French

From: John Sallay  
Sent: August 29, 2012  
To: John French  
Subject: RE: Vernon?

John,

Yes, this appears to be a very rare variety of Admiral Vernon medal, listed in "Medallic Portraits of Admiral Vernon" as variety UNI-8.

According to this book, the only other known example (which is in only slightly better condition) is in the British Museum. I have copied my friend John Adams, who is one of the authors and also a collector, so that you two may be in touch if mutually interested.

Best regards,

John Sallay

From: Boblevlaw@aol.com [Boblevlaw@aol.com]  
Sent: Saturday, August 11, To: Adams, John  
Subject: Vernon Medal

Hello John - it was great to see you the other day and discuss early medals. Here is a scan of the Vernon medal I showed you at the restaurant. I believe it is FCu 9-I from your wonderful book. I have also enclosed a close-up scan of the date, which I think was re-engraved from a 1759 to a 1739. Best regards...Bob Levinson

[The date is indeed re-engraved. Nice catch! Ed.]



FCu 9-I showing recut date from 1739 to 1759



## ✧ Letters to the Editor ✧

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### War of 1812 Special Issue

#### Kudos to the Producer

From: Ben Weiss  
Sent: November 08, 2012  
To: Tony Lopez, John Adams  
Subject: War of 1812 Issue

Hi Tony,

The package of the MCA Advisory with the article on the Medallie History of the War of 1812: Consequences to the American Indian Nations featured in it has arrived. Your treatment of the text and images surpassed even my own high expectations of how you would lay it out. Your choice of the American flag on the front cover coupled with the Bombardment of Fort McHenry on the back cover was inspired. In short it was marvelous! Thanks so much for applying your expertise and efforts to our Journal. They are greatly appreciated.

All my best wishes, Ben

[Since Tony's addition to the production staff, we have attracted an increasing volume of compliments, none more eloquent than Ben's. Ed.]

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From: Warren Baker  
Sent: November 23, 2012  
To: John Adams  
Subject: War of 1812 Issue

Dear John:

I have the War of 1812 issue, and I agree that it is a fine production. I particularly admire Ben Weiss' understanding and sensitivity of the role played by the Indians, of which they have generally been given very little credit. Weiss has throughout demonstrated that they were key in these contests, and without them some of the results may have been different.

Regards,

Warren

From: Nick Adams  
Sent: November 10, 2012 11:47 AM  
To: John Adams  
Subject: This month's MCA was a tour de force!

Would be a great text for a history class at Beaver. The class should be assigned the reading beforehand. What do you think?

Nick Adams

### Tin Simcoe medal

From: Frank Steimle  
Sent: August 20, 2012  
To: Adams, John  
Subject: tin 1794 Simcoe medal

Hello Mr. Adams, you may remember me as Sec of C4 and finder of a Geo I Indian medal with a obverse impressed on the reverse.

Recently I acquired from England a 1794 Simcoe Indian Peace medal that appears to have been struck in tin because it is brittle (edges chipped) and has some "tin pest" on it; I see no signs of it being cast, but it could have been. Have you seen/heard of anything like it?

Frank Steimle

[We have not seen anything like it. How about our readers? Ed.]

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### History of the MCA Advisory

From: Ron Thompson  
Sent: August 14, 2012  
To: Adams, John  
Subject: MCA Advisory - Letter to Editor

John,

As you might know we all have many facets to our collection addiction. In my case, I also collect literature, including the MCA Advisory, on my hard collection interests. Thus I was delighted to read in the Webmaster's Report that the June 2000 issue of the MCA Advisory (# 4) was posted to the Archives Section. It will help plug a hole. In our earliest days the MCA was not organized as well and functioning as smoothly as today. That, of course, is expected in any

new organization as it works out the kinks. As a result, our publication effectively changed titles from The Medal Cabinet to the MCA Advisory and issues came out but not on a regular basis. In addition, early issue identification left questions about what was issued.

While The Medal Cabinet was issue # 1 and was meant to be a high quality, scholarly journal on glossy paper, were there ever any subsequent issues? It seems the second issue was always in the hopper, but was never issued.

The MCA Advisory, on the other hand, was meant to be a more casual, newsy and more frequent publications according to issue # 4 section Vision by Pete Smith. In issue # 6, President Alexander refers to issue # 2, July 1999. What happened to issues # 1 (perhaps The Medal Cabinet?) & 3? Do they exist? Can someone provide them and issue # 2 to the Webmaster for posting? I will be providing copies of # 5 October, 2000 and # 6 June, 2001 to the Webmaster. Those first six (?) issues do not have a Volume number, however, the issues (2) of 2002, #1 and # 2&3 are labeled Volume 4, presumably because MCA was formed in the summer of 1998, four years earlier. Then for some reason the four issues of 2003 are all labeled Volume 6. Perhaps some longtime member can shed some light on the renumbering?

Ron

[Ron – This is a great set of questions, prompting me to ask Pete Smith to put together the entire chronology of our publication – stay tuned for our next issue. Ed.]

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### **PRESS RELEASE**

#### **Mirroring Medicine: Medals from the Collection of Dr. Ira Rezak**

An Exhibition  
Oct. 21, 2012 – January 11, 2013  
Hammer Health Sciences Center  
Lower Level 2

The Augustus C. Long Health Sciences Library at the Columbia University Medical Center is pleased to present “Mirroring Medicine,” an exhibition of medical-themed medals from the collection of Dr. Ira Rezak, Professor Emeritus of Medicine, at the State University of New York at Stony Brook. More than Over 275 items from 30 countries are on display dating from the 3rd to the 21st centuries. Besides being curious, rare, and informative, the medals displayed are often works of fine art in their own right.

Dr. Rezak’s medical medal collection, formed over 50 fifty years, is one of the most important in private hands. It includes coins, tokens, amulets and votives, badges, prizes, decorations, plaquettes (rectangular medals), medallions (medals for walls), as well as medals proper. The collection encompasses medicine in its broadest sense: there are medals relating to nursing, dentistry, hospitals, medical education, public health, pharmacy, and physical rehabilitation are all on display. Other topics represented by items in the show include disaster relief, blood transfusion, religion and medicine, alternative medicine, and the role of water in health.

Among the many rare and unusual items on display are a bread distribution token issued during the 1930s Spanish Civil War; a 16th century German amulet used to ward off the bubonic plague; a 1772 Dutch student entry pass to Amsterdam’s medical botanic garden; a Canadian medal from 1994 celebrating the white mouse as a benefactor of medical science; and a recent Portuguese medal depicting the brain’s neural tangles in the brain resulting from/caused by created by Alzheimer’s Disease.

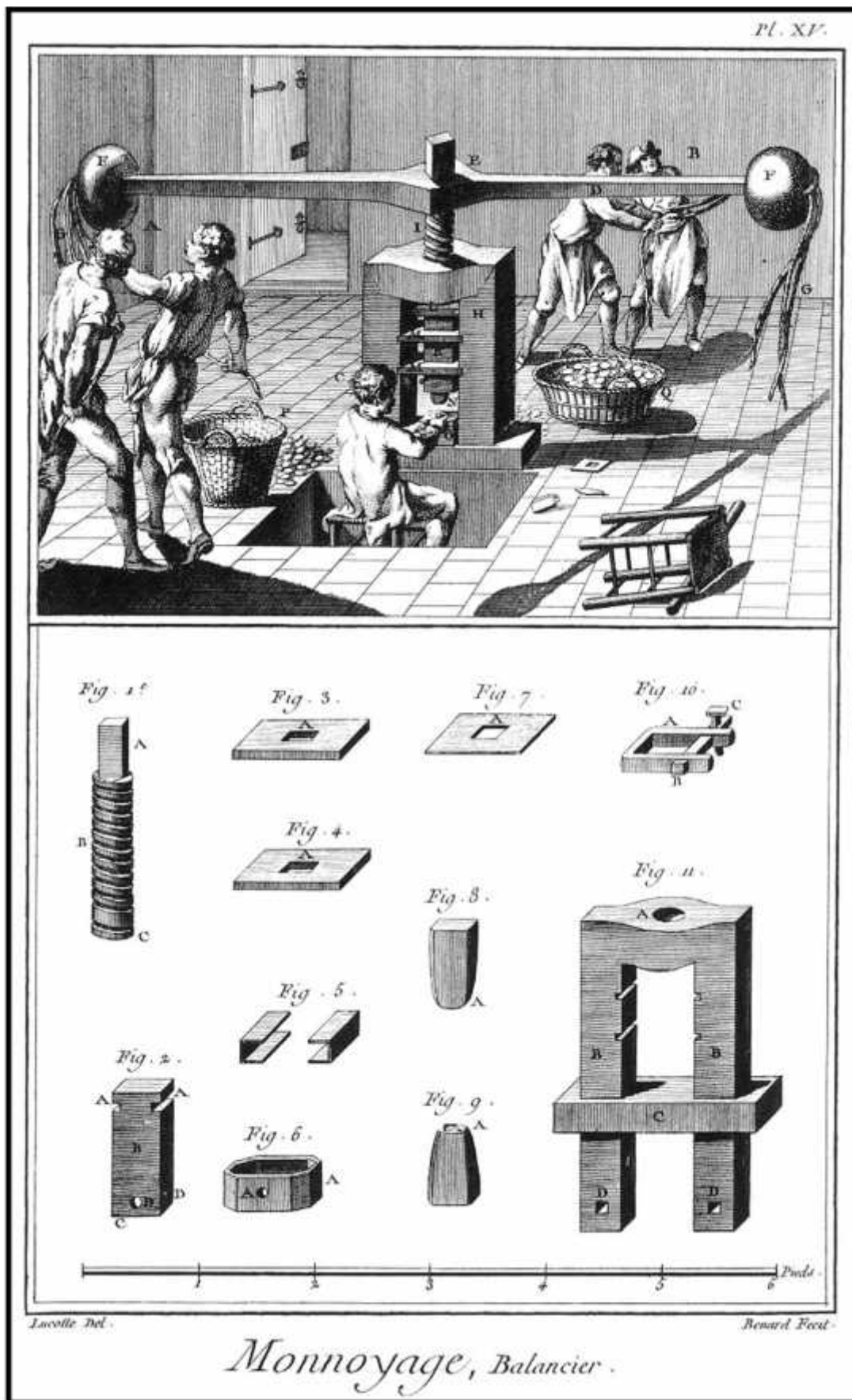
Portrait medals of distinguished physicians are especially well-represented in the exhibition. Included are medals for Sigmund Freud’s 50th birthday in 1906; the Charaka Club medal presented to William Osler, ca.1903; a 70th birthday medal for Louis Pasteur (1892); and a 1932 medal honoring Spanish neuroanatomist Santiago Ramon y Cajal. One of the most curious may be a small medal issued to honor French physician Joseph Guillotin; the medal commemorates not his invention of the guillotine, but rather his less notorious role as President of the French Academy of Medicine in 1807-08.

In addition, the show includes a case of medals representing medicine in New York, including items related to the Columbia University College of Physicians and Surgeons, the Mount Sinai Medical Center, the New York Medical College, Lenox Hill Hospital and many other institutions and persons.

The exhibition is open from 7am to 9pm on Lower Level 2 of the Columbia University Medical Center’s Hammer Health Sciences Center. Access is allowed to all those holding Columbia University or New York-Presbyterian Hospital identification. Those without authorized access who wish to see the show should contact the email address below to make arrangements. For more information, or to arrange to see the exhibition, please contact [hslarchives@columbia.edu](mailto:hslarchives@columbia.edu)







This early coining screw press is shown in an early engraving from *Encyclopédie ou Dictionnaire raisonné des sciences, des arts et des métiers*, 1771, Volume 8, plates. D. Wayne Johnson, the 2012 recipient of the MCA's Carl Carlson Award for pioneering research on medals, has contributed his Art Medal Timeline: Notable Art Medal Developments to the November Advisory.